

The role of water in Venetian architecture

DEBORAH HOWARD

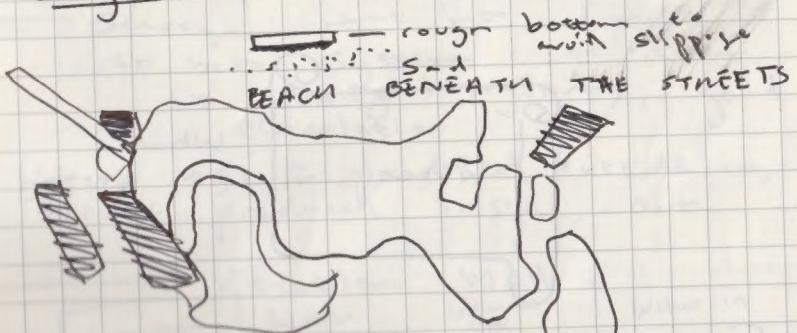
- I gestured to an elderly man to fill my glass, and he filled it to the brim

- How water affected Venice's design

- Shallow lagoon - most is sometimes wet, sometimes dry

- Swish through soft sand - Terrain is moving

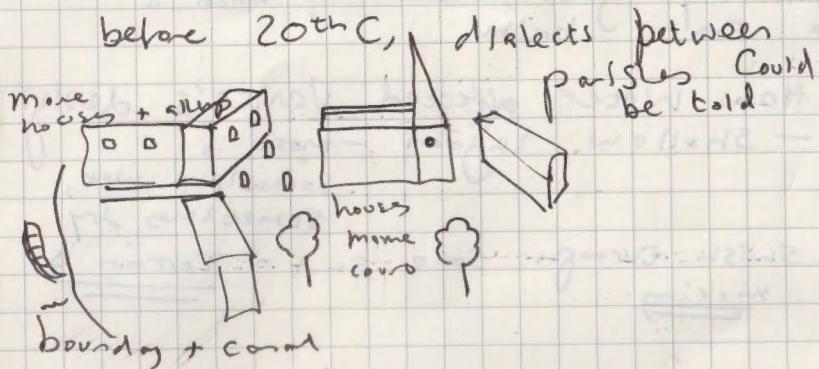
- 1400s - 1500 diverting rivers into canals to defend against Lagoon



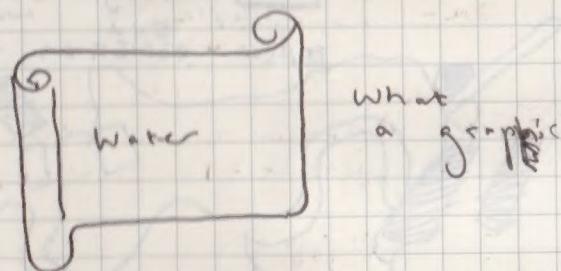
- beaches as a series of separated islands - big houses had harbours - each island was a parish

- canals form parish boundary
- crooked bridges - streets of parishes don't necessarily align

Fall of Venetian empire
1797 to Napoleon - Then
to Ottomans (see 19th C
map - should be new)



- Staircases in courts to save space
- Altana - rooftop terrace

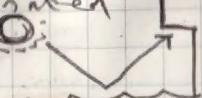


foggy in winter

The river can freeze!
1929 (lagoon) 1985 (canal)

Water - exchange of light + colour between water + buildings

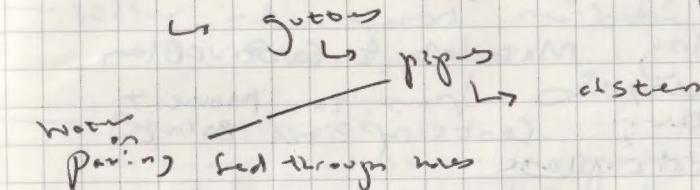
Light that comes from below - reflected - underside can be illuminated



Water has a sound
— Two waters: Clean Water + dirty Water
— Rainwater meticulously stored, fed into underground systems -
Huge Sponge

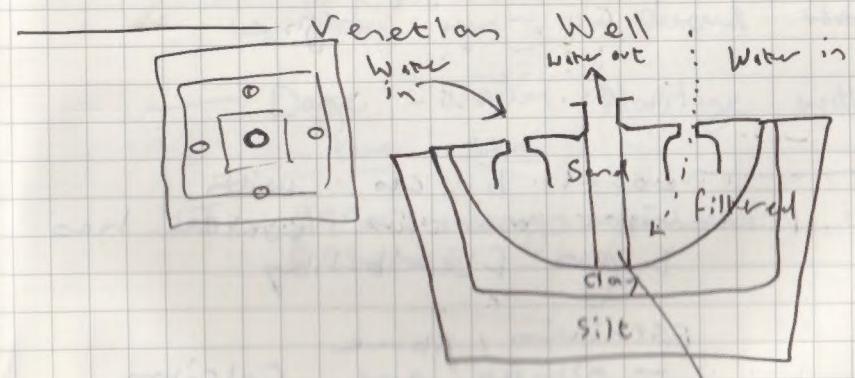
- ↳ now bring in water from aqueducts
- ↳ now more flooding
- ↳ more in weekend
- ↳ tourists bring stones

— All roofs have four slopes



Sewage went into canals
↳ busy system at time
↳ dredged regularly, good circulation

bring stuff produced outside, in,
stuff produced inside, out



Not drought-proof

unglazed
terracotta
allows FILTERED
water through

Wells therefore became social centres

MOSE Barrier System
— akin to Thames barrier
— canals do Streets and
Canals go side-by-side

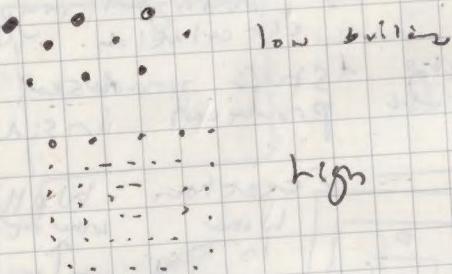
— Walk bridge first (ad hoc
long time only) — ISCA
and dry wooden, 16c - rebuilt
some

— Traghetto - Gondola Ferry

WAN OF THE FISTS

building Materials + Construction
— everyone has to move +
breathe, contrary to 20th C
principles

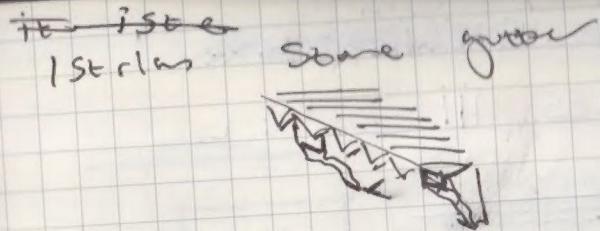
— Pile foundations — easy to
sink \leftrightarrow soil is soft



— Local brick, with
lime mortar which has
high flexibility

Estrum stone
— almost pure calcium
carbonate + wave proof
acts as DPC

— Corners in Stone
 \rightarrow boats will knock



Typical Venetian facade has
four local & beach walls - tree
cascade (soft country)
wooden horizontal

— Water and glass are both reflective
and transparent

— San Marco

— Lower walls in marble -
some pieces cut and opened up
Water goes \leftrightarrow walls

SCHIO, ROGGIA

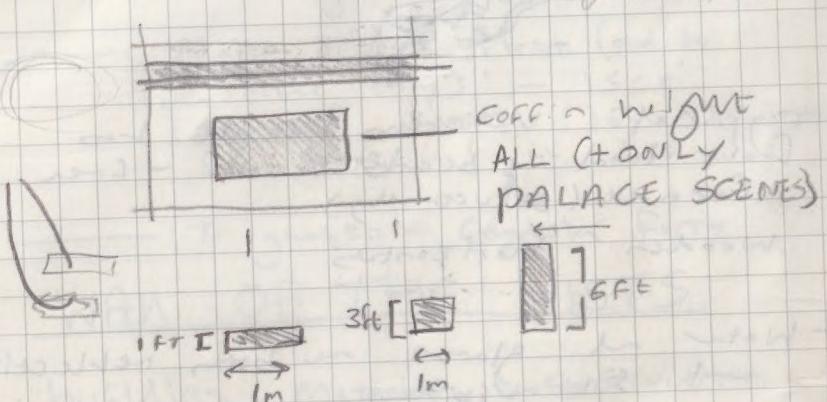
— ceremony + water
 \hookrightarrow mostly men who get married near water

— Doge - annual Marriage with
the sea

YT 1950's boys swimming in
canals

Sounds + Architecture

CHARLES III



LONDON MAP NEEDS TO BE BIG

BLACK BEHIND / BLACK GAUZE

each borough needs to have its own LEO circuitry - CONTROLLED

BY DMX

→ one "non-relevant" borough system, 4/5 others

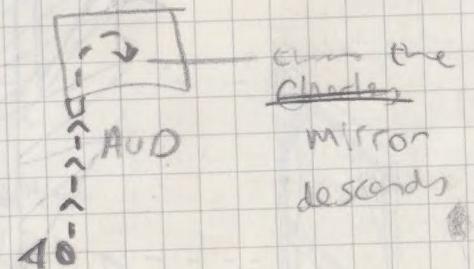
Act of stepping onto ♀ royal stage

pyro-flares for about a minute

Smoke pellets
Light to continue effect

HALL OF MIRRORS

→ top lit, low figures on the sides



[order code]

NEW COFFIN DESIGN

WESTMINSTER abbey

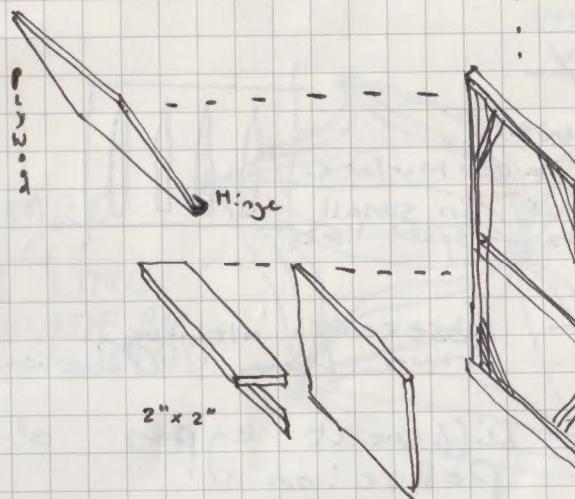
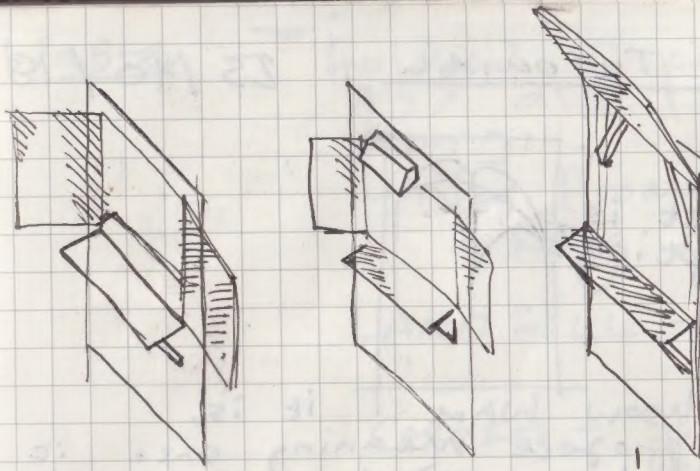
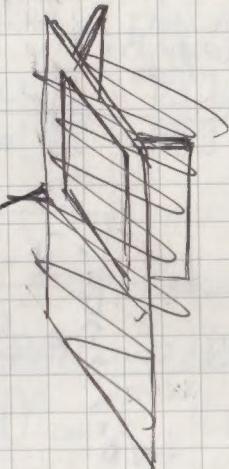
2 [counter weights]

BUDGET - 800 - 350
↳ Light engineer's code
for Gauze

RISU - TR guide + standard practice
DMX controlled LEO Strips

— Post on Cam theatre
for help — Zoe
— Zau MAUIMGEAU
— Lily Berge

— build a week before



Sizes:

BOARDS: 11
2" x 2": 111111111111

HALL OF MIRRORS: 1111

REFLECTIVE
MATERIAL:

10m x 80(?)cm
= 21.99

REBBS: 1 Sheet
4 2" x 2"

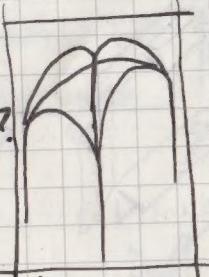
3 boards, 15 2" x 2"

Group TUTORIAL

25/10/18

• SEMI

- What is tempting?

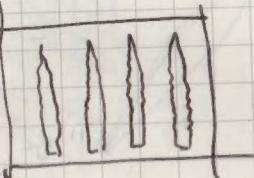


- RICH:

Don't know what it is,
can project meaning onto it
↳ boundary → temptation

• DANNY

- Line Water,
Cars accumulate
+ slow in small
areas — speed limits



• ALEX -

Abstract, although
away from accuracy
- Different types of
Pollution
↳ Sound

Whatever's on the map
exists despite what
your eyes are telling you

• ZOE -

Cable isn't
insulated, only the
insulators

→ experience Senses
through drawing

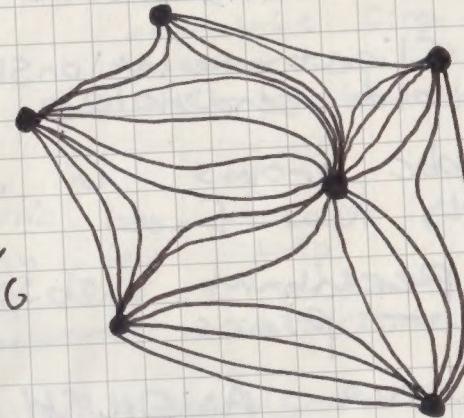
Waste -

Folded paper
95% air but
strong
↳ far from equilibrium
↳ keeps creasing

LAND FILL - Strong en masse

Creases - Strong en masse

Fibres - Strong en masse



RICHARD LONG
A LINE MADE BY WALKING

How long until coinham's
underwater

THE IMAGE BANNED COUCH

29 \$ 10 € 18

- Subject
- Methodology
- Presentation

New topographics - Robert Adams

AN ABSOLUTELY PERSISTENT BEAUTY

— LEWIS BALTZ

— HENRY WESSEL - simply
photographing on signs

— UK: Nigel Sherratt - Compost
↳ photos of his wife - Superimposed

— SELFIE: presence is
FRIEDLANDER incidental, need

APPROPRIATION AND FOUND PICTURES

Larry Sultan / Mark Mandel
LAPP ↳ EVIDENCE

Thomas Saito - Scanned 500,000
found negatives
they were chose to
be printed,
then
laminated

METHODOLOGY

Luc Delahaye

- After image of conflict
- huge camera

Moriyama - tiny frame film
↳ world within confines of
limited (Japanese) society

Doc Eggers - High Speed Scientific
photography

↳ What can a camera
do what we eye can't

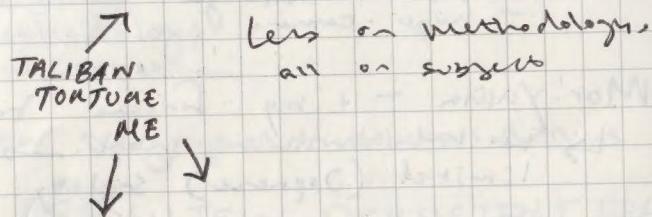
Trevor Paglen - photographs at
super magnification
signals - Asteroids, colors,
has to
shoot in cold bc heat waves
↳ sunrises very
common

— Intervening in the Scene
John Paul

Robin Maddock - 300 pgs
of images with Squash ball
inc.

PARTICIPATORY

Jim Goldberg



Lucy Lippard — Orthodox Jenkins
Corpse photos

— STAGED PICTURES

Jeff Wall

f f f

— always references
Something from
the past

Alex Prager
in the style of Cindy Sherman
↳ who refers to me identity?

Presentations

WALTER BENJAMIN

if you see an original,
only 1, etc, how sometimes
special - AURA

in mechanical reproduction,
aura is lost

— Context

— sinking of the belgrano - photo
taken ~~by~~ by survivor

— COMBES DES GARCONS — Juxtaposition
↳ the change and mixes due
[1993] to presence of a log

— Berettton - Clothing campaigns with
headshots for kids - no clothes
in image

— Sequence

John Divola - 'dogs chasing my car'

— David Douglas Duncan
↳ Nixon photos

— COLLAGE
— NO 2 CO

— GOLDBERG - Subjects add text
to photos

— ERIC KWAY

\$10/month, will send you two
postcards

→ Draws lines crop at
& image

— PERFORMANCE

— YOUNG

↳ interested in medium itself
↳ can see emulsion itself
melting through
image

↳ works like workshop

↳ emulsion → copper, acid coated,
destroys as → performance
art

BANNEYCOUCH @ GMAIL.COM

(our collective) photos

real time exposure + displacement

— rejects aren't making a strong
statement

— contact coll

→ the burning you get
when film is processed

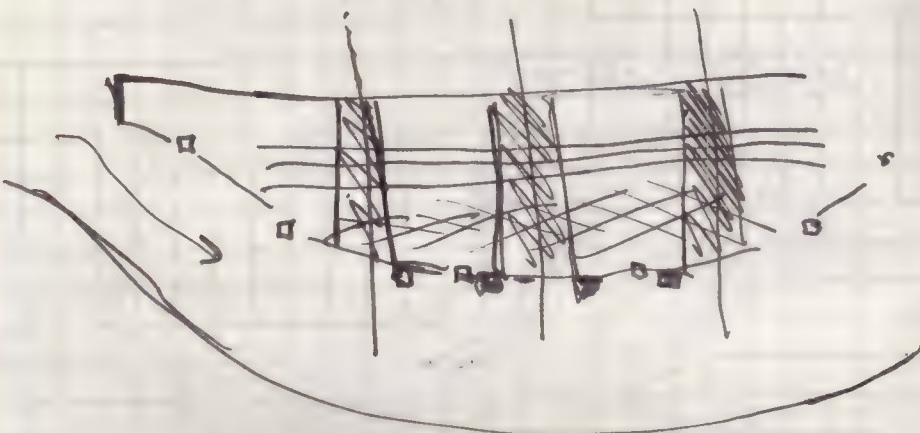
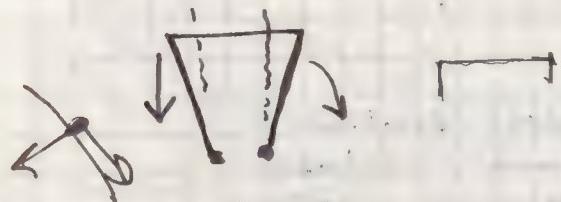
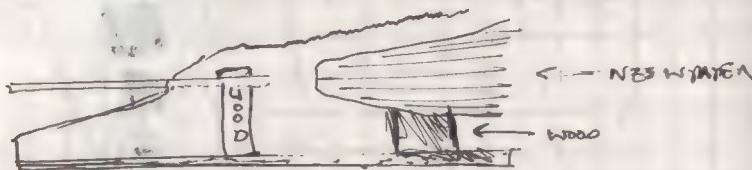
→ magnesium blade applies
burns in contact screens

— William Eggleston

— cameras coll

Supo woun:

Criticism



WYS

Connections



observation

→ colored space ... hegemonic
picturesque held sway one the
noise sense of place
→ were were my tree Alexus!

Ireland as limited, gender as limit
↳ can be spot

as image → fundamental
in this here

{ BEAUTIFUL + SUBLIME in dualism
→ real objects assessed in relation
to "ideal"

Anglo-Irish → colonised?
↳ gardens = no variation

demesnes = 4% Ireland's
land mass

Browns: wood, water, grass
↳ To be walked through

Picturesque - man is within
NATURE. Nature cannot be
conquered and at best, only
can be as peaceful can be
managed and

Land lords commissioned portraits
of their gardens

Place is defined by
land owners

Maps AS SPATIAL
DISCIPLINE → BAUHINIA
Few actually went to Ireland

'no go' areas within
an enclosed land
↳ access to local
spiritual places denied

EPILOGICAL IMPERIALISM Alfred Crosby

Colonists made little efforts
local trees removed, replaced

NOT JUST SPATIAL ENCLAVE,
IDEOLOGICAL ENCLAVE

→ for browns, collected
garden to appear natural
they were choreographed,
constructed, as paintings

→ free movement in
Picturesque gardens - no
focalising straight lines

SENSORY COCOONING

→ Challenge to 'Authoritarian'
English gardens... but still
very controlled

→ native gardens showed
the walls around the
mansions, very much defining
their Picturesque views

Some old Picturesque gardens
became more trashy grand,

beree - 4 x 2440

hebel
$$2 \times 2440 \\ 2 \times (1220 + 2(x))$$

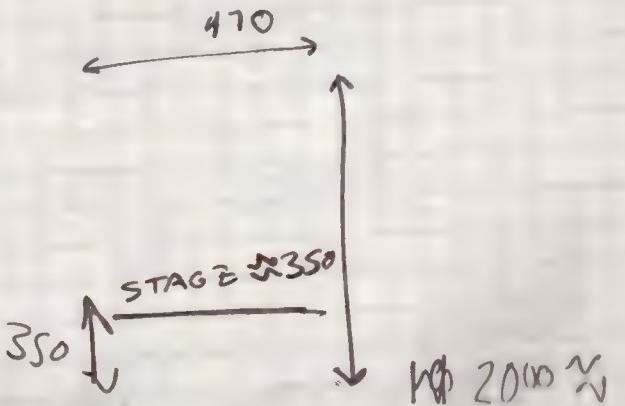
cross bracing

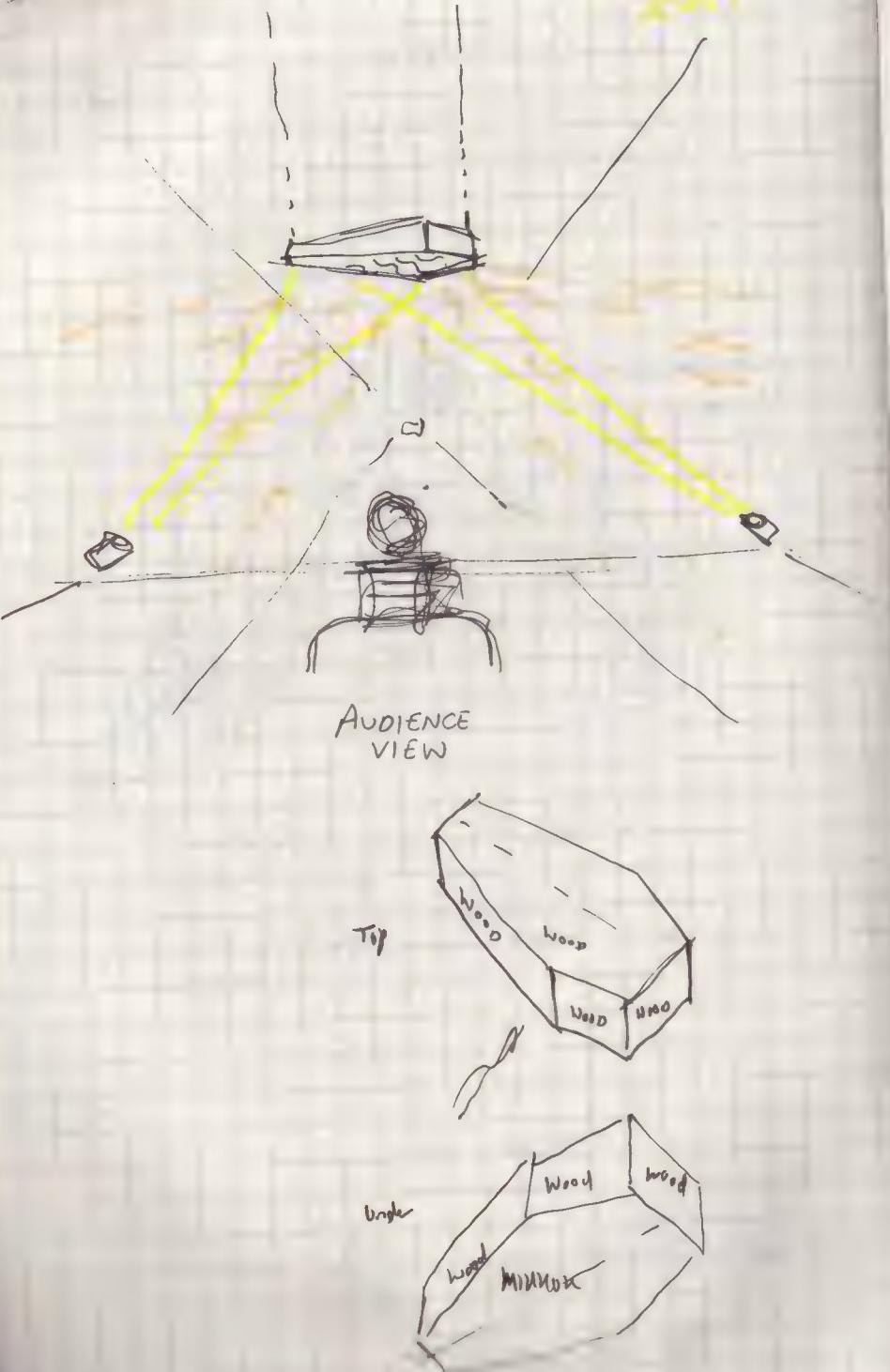
Hall
$$4 \times 1000 \\ 2 \times \text{ cross beams}$$

COFFIN
12 x 350?


Stage
$$2 \times 2440 \\ 2 \times [2 \times (1220 + 2(x))]$$

JULIET DOOR:





Supervisors 31st / 10th / 18

• James Corner - Landscaping for Freshkills
↳ Landscape Urbanism

Terra Fluxus

→ Draw sections: to water table - largest understanding of nature

Summary of lecture:
Core themes, references, + terminology

4 essay questions are over:

THE SUBLIME: - 18TH C men would go on 'Grand Tour' of Europe - would contrast geology + nature differences from home

↳ Saw these aesthetic experiences ↳ Something to aspire to create

Sublime + Beautiful
Designed as opposites

→ period of aesthetic education

→ CANNABAGIO NE SUBLIME

→ age of Science -
Geology, understanding,
using 'rational mind'

We see genres → privileged
realm, Level of constructed
meaning

↳ but if we concede
it is an edited world,
then what is being
edited, and who is
editing?

Suppressions or Oed tradition
↳ Visual hegemony

↳ metaphors

expands → plurivocal + colorizing
Pluralize + fossilizing new
places
↳ the green house necessary
to survive

— Visual hegemony → suppresses
symbolic (Native) meaning.

→ Somewhat is always omitted
when we move in a
frame

↳ Not
Ind stage
rare
Villa
in in business,
than Hadrian's

PRINT OUT ALL
MOODLE READERS

cAH

Otium - place to
nurture intellectual
gifts → write poetry, read
the classics...

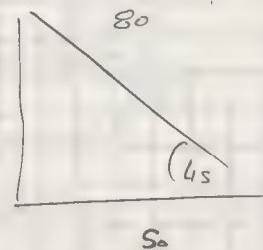
↳ place to contemplation

HAD ARCHITECTURAL CONSEQUENCES

$$\cos 45 = 0.7?$$

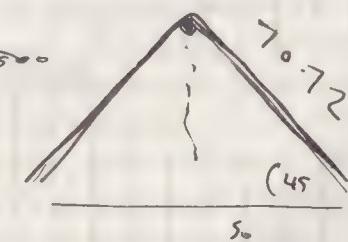
$$\frac{50}{\cos 45} = 0.7$$

$$2 \times 50 =$$



$$0.707$$

$$80^2 = 6400 \\ \text{base} = \sqrt{82500} \\ \therefore \approx 4000$$



CAN

*

$$H = \frac{B_0}{0.707}$$

COLLETTE CALL

When we do a task —
don't know what to do.

→ Not inherently do a shade a style

 News emerging from
Europe over at its

→ time or as place or
drawing with time or
factory

→ Sections Most interest

→ paper / Fibres

→ Who collects by day

→ don't care about people
→ to see what

to see when
happier for you to
that

→ understand structure
at it → it's
↳ unigeners

↳ closest analogy \rightarrow
glass - liquid structure

geology is all
mashed-up stuff

Have to buy lots people
possible going -

→ Collage all research

\rightarrow w-1 , comment

→ w-1
→ dark project what your
project is

→ reason to hold back
↳ fall into ^{non}-scientific
mode — WE'RE NOT SCIENTISTS

NOT INTERESTED IN SYSTEMS

What Design Systems or Object?

how can you draw
EVERYTHING - so crazy you
can't tell

→ TWO'S AN' T HELPFUL

16 we received Stucco
or plaster. This we
can des'ry it.

→ find things out by
making drawings

82 NAIVE LABOUR 15

→ २०६८ ग्रं अ

Learn at something?

Fascinated by what it is

→ THINK ABOUT THE STUFF

We know absolutely nothing -
We never truly look

Well you can control who you
are, what it's doing, and CONTINUE
what you're doing

YOU HAVE TO JUST
ACT - IT'S AN ATTITUDE

↳ ACT LIKE A MACHINE

↳ DON'T APPLY A MORAL
TO IT

→ IT'S A DATA

everybody is a different type
or machine

↳ ACTION

↳ just producing
, drawing

→ you have to be a microscope,
don't buy a microscope

LANDEN BASICS

→ Make something exceptional
with limited means

Many - ANNE Pin up

- to Avoid neutral blocks → features gives specific detail

→ Bulletins containing knowledge or specific facilities

- waste - visit Sharp Site
- You - visitors round it
↳ science, local management, nice view, o. An
view of exhibits

- Look up info
 - PPT
 - ...
 - + Cross
 - "list from up to"

- Going forward
 - play on
 - play the legs
 - or ground
- Tum = submerged

Do more research

- finds
- ↳ a. 1: So
- Do the things
- ↳ what people do

→ also to do, gets lost

→ Have it specific (not many)
↳ like

→ portfolios need no words

1. Soon section

→ landscape section

→ bit of a section
↳ layer → → sedimentary

f) History of T. E. S. (T. E. S.)

↳ landscape

→ draw by use of pencil
↳ acc. enabled

↳ publicise is resisted
↳ (up) is resisted

↳ (down) is resisted
↳ (up) is resisted

↳ (up) is resisted

↳ (up)

→ (up)

→ (up) in your notes

How do you draw the
~~permanently~~ in the thing!

second level second me.
align A

fibres / above

glossy / below

you're NOT RESEARCHING

ENOUGH TO DRAW
→ That is like a line
drawing class

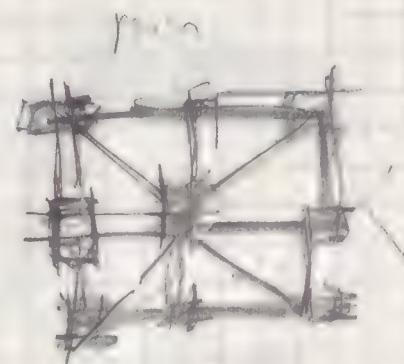
it's like when trying to break
the bad practice, more what
is decision will do

whatever you're drawing,
there's always two things

Natural / unusual

thing / its opposite

MODELLING



here



		mm
6"	Vegetation Top soil 6	
24"	Tissue	0.3
		1.2
	plastic	0.8
	(N)	12mm
18"	infiltration layer clay	
	tire chips	
	Landfill	
	soft	
12"-24"	Tire chips	
	Sand	
	membrane 60 mil	
	synthetic clay	
	Geo composite liner	
	60 mil membrane	
	geo synthetic clay liner	
	Clay subgrade (1m)	12mm
upper and lower marsh		2.8m
(Clay + gradient)	(5-14m)	28mm
Thanet gravels	3-9m	10cm
Thanet formation	0-20	2cm
Chalk [not proven]		5cm

- tissue
- grease proc
- plastic
- card
- shredded + compressed

$$\frac{100 \text{ m}}{100 (1000) \text{ mm}} = \frac{1}{100}$$

$$= 20 \text{ mm} \\ = 20 \text{ cm}$$

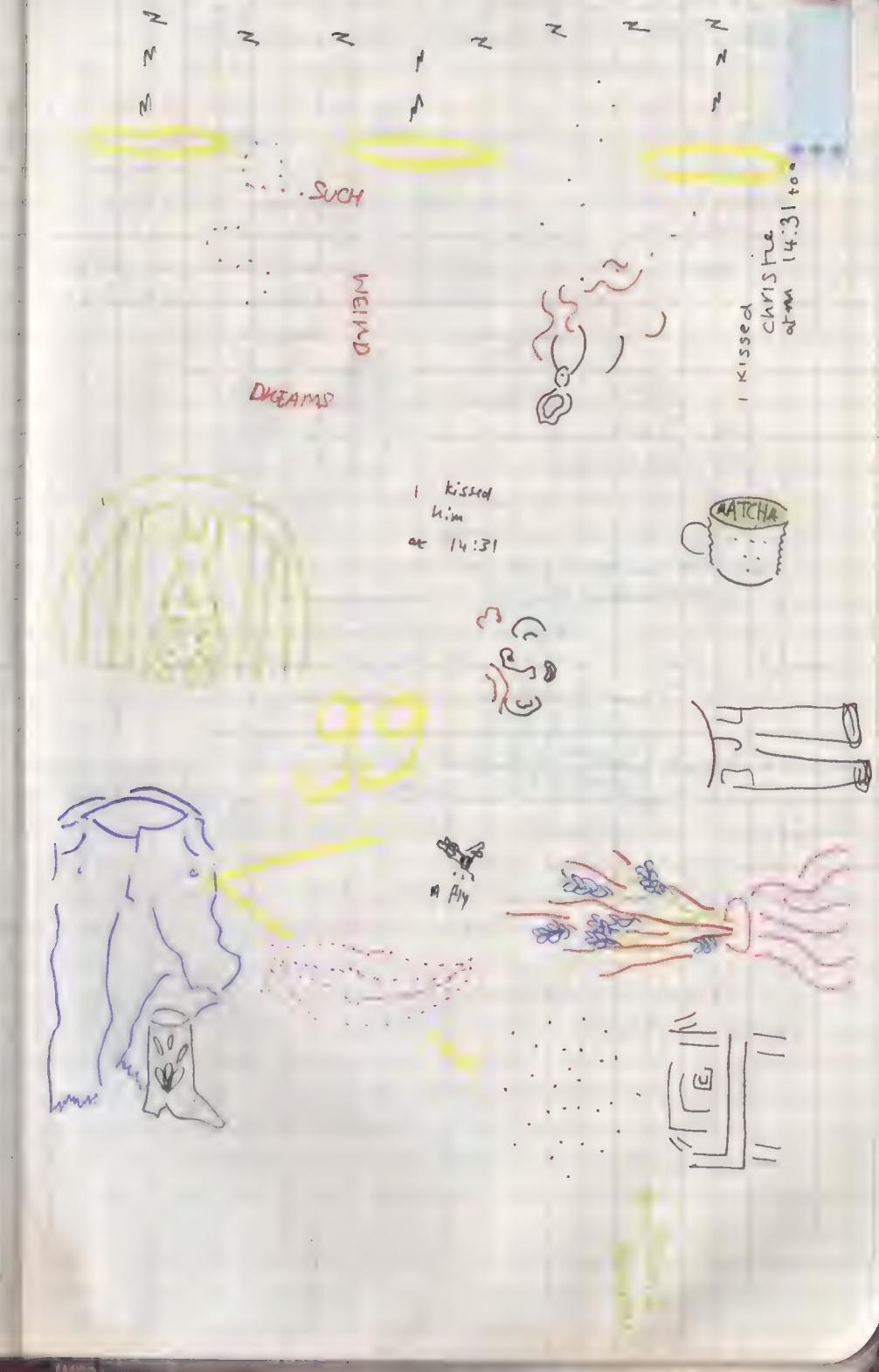
Normal

Very soft dark grey ssilt
Strands of grey sand
0.35 - 2

dark brown peat,
parts of soft grey
2 - 9.5

soft grey silty
+ gravel
9.5 - 10

- water colour
- plastic
- card
- hobby craft
- Marble providers + herculite
- Hobby craft, layered:
- Herculite

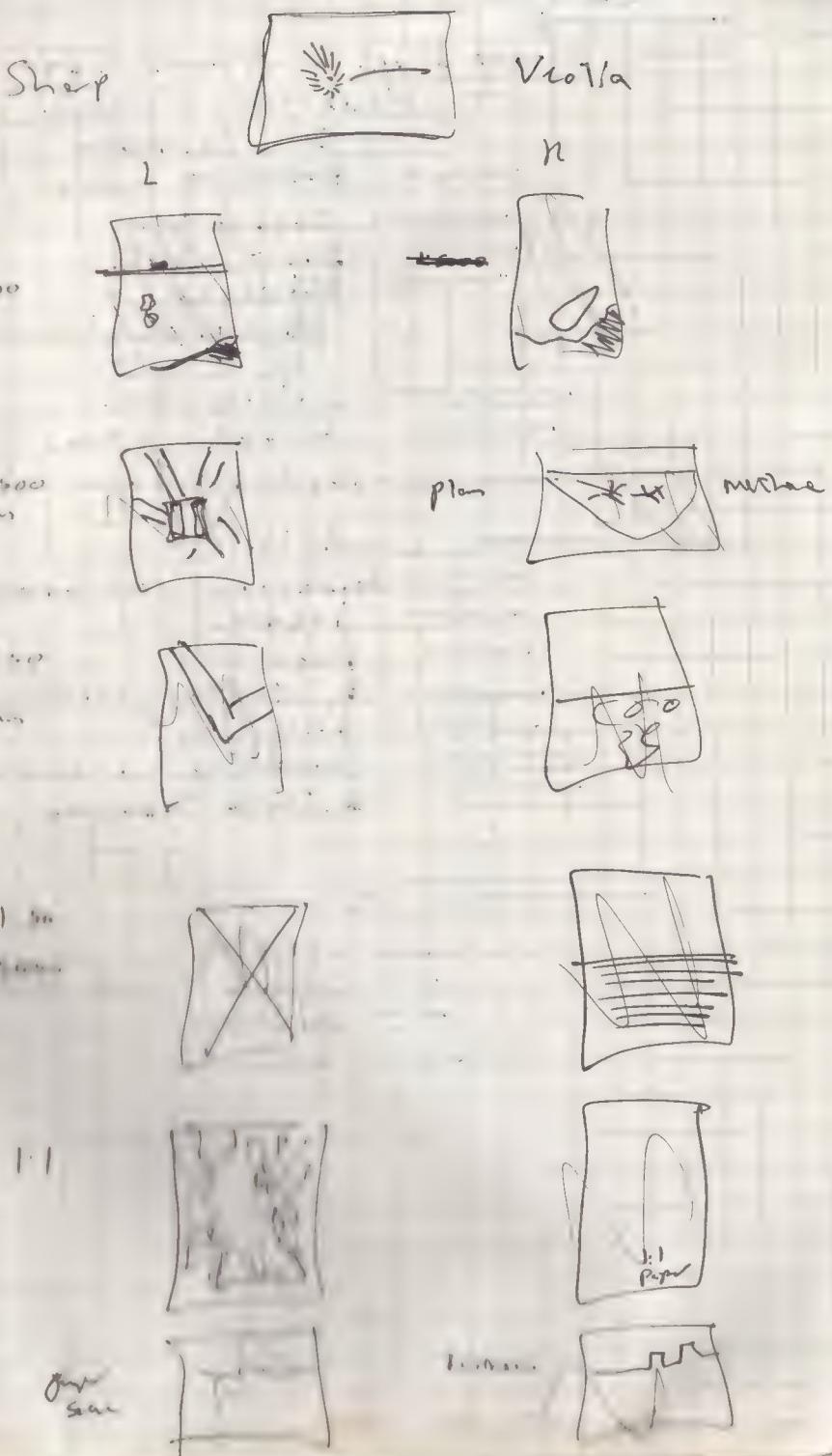


End: [1:1 seconds of paper,
 No need 1:500 seconds of aluminum
 to print
 Specially, no need to combine
 draw in a dead pan way

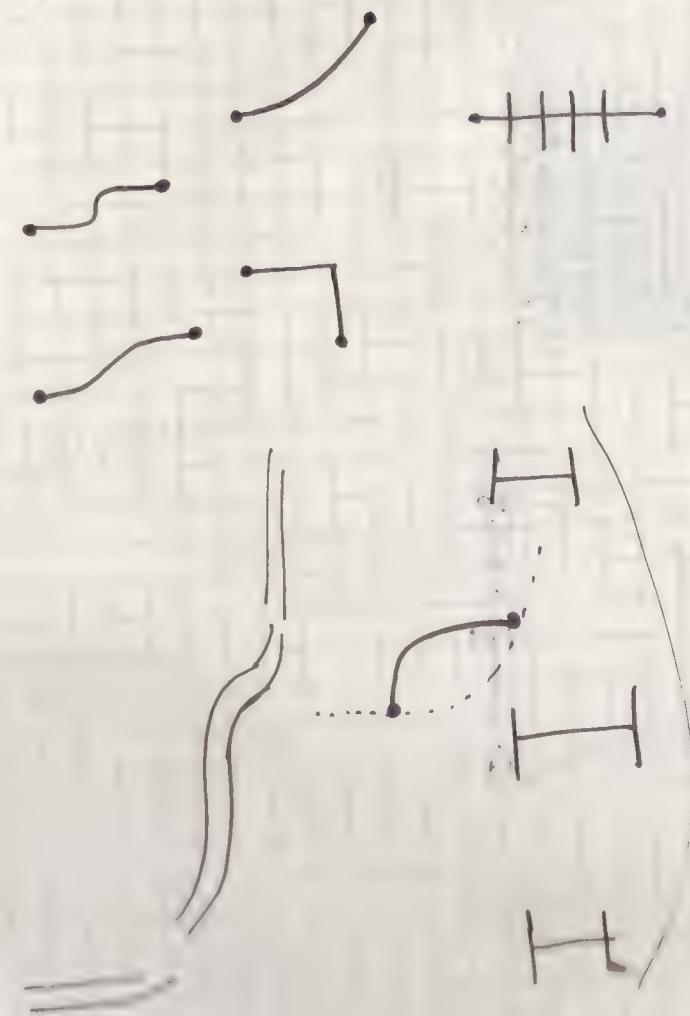
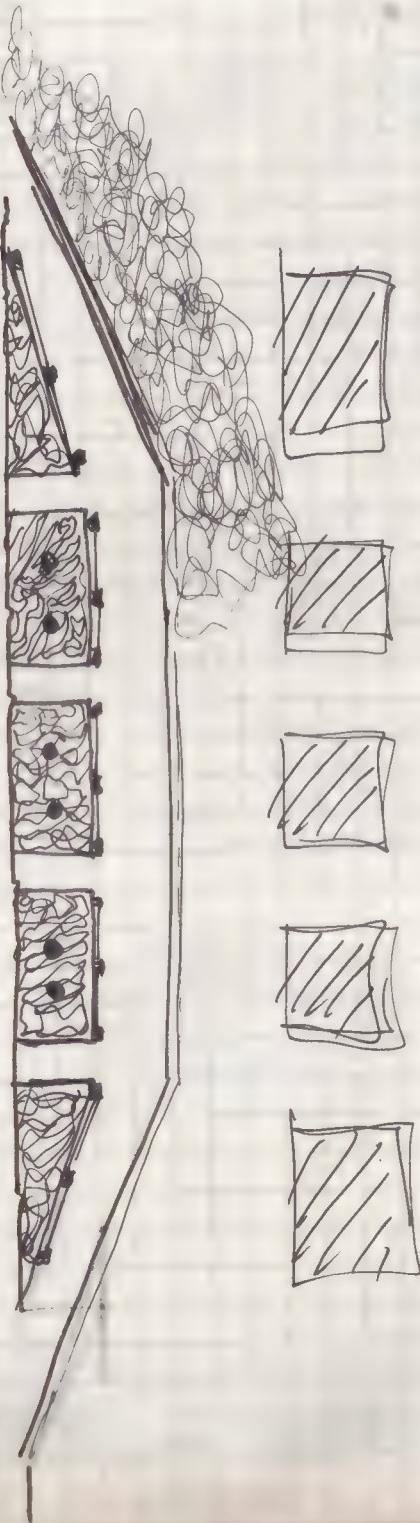
upload

LEFT	RIGHT
1a	1b
2a	2b
3a	3b
4a	4b
→ TWO SLIDE VACUUMS	

1:1 seconds of paper,
 1:500 seconds of aluminum
 to print
 Specially, no need to combine
 draw in a dead pan way

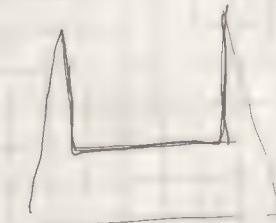


11



13

$$\frac{80}{10} = 8$$



23.5
61.5 + + + + =

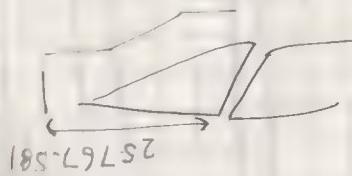
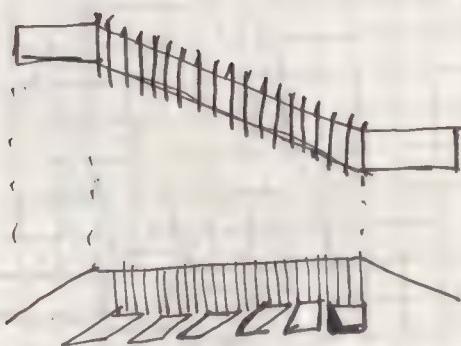
$$\frac{4073.414}{4 \leftarrow} = 1018.353$$



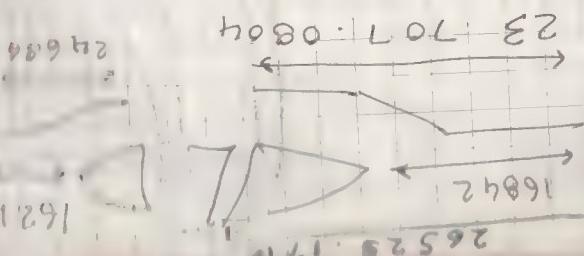
111
95073.011

= 1663.614

$$\frac{934.4247}{467.212} = 2$$



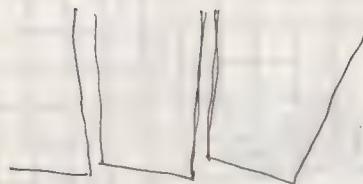
143986.0353
OVERALL



~~20(x)~~ =

$$x \frac{6000 - 500}{20}$$

—

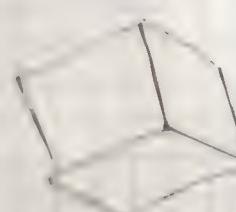
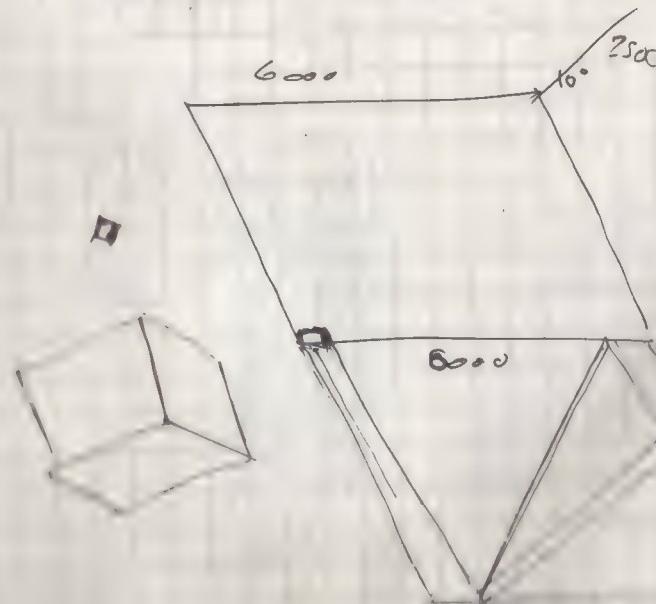
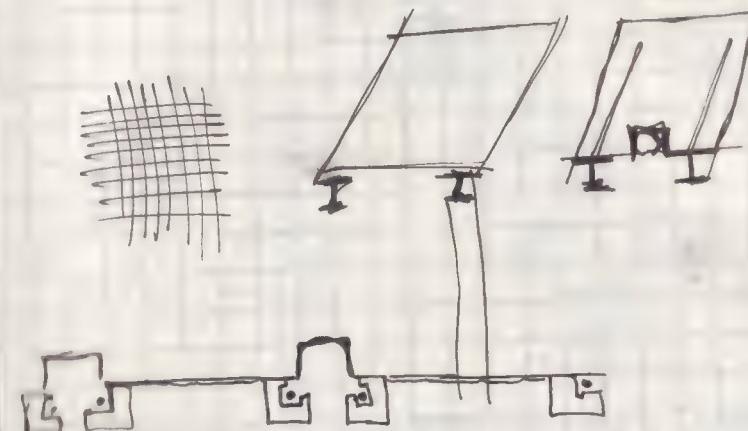


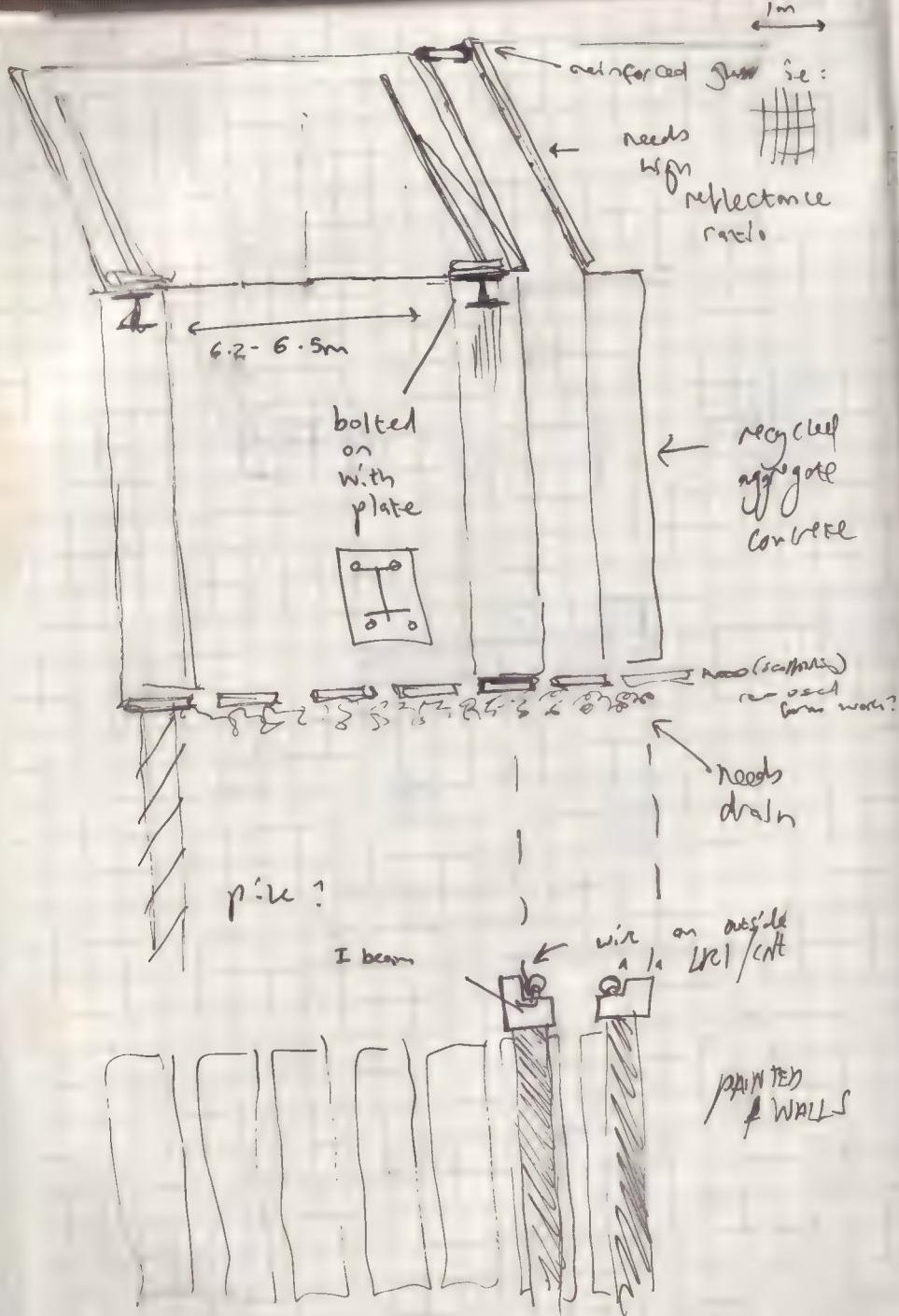
200

$$\frac{200}{20} = 4$$

50(~~200~~)

$$50(\cancel{20}) \times 200$$





103.?

— Use Alpha plaster for clay transhesion

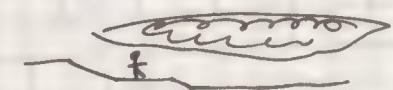
— Limewash

— structure: ||| What is angle of repose of dry clay walls

— Water table
Darker + thicker clay / batons

— Water bottom is using noof light wells piers

— End with groundwater ↓



— What's the best way to make someone aware of the lightwells?

↳ How do you want it to act?

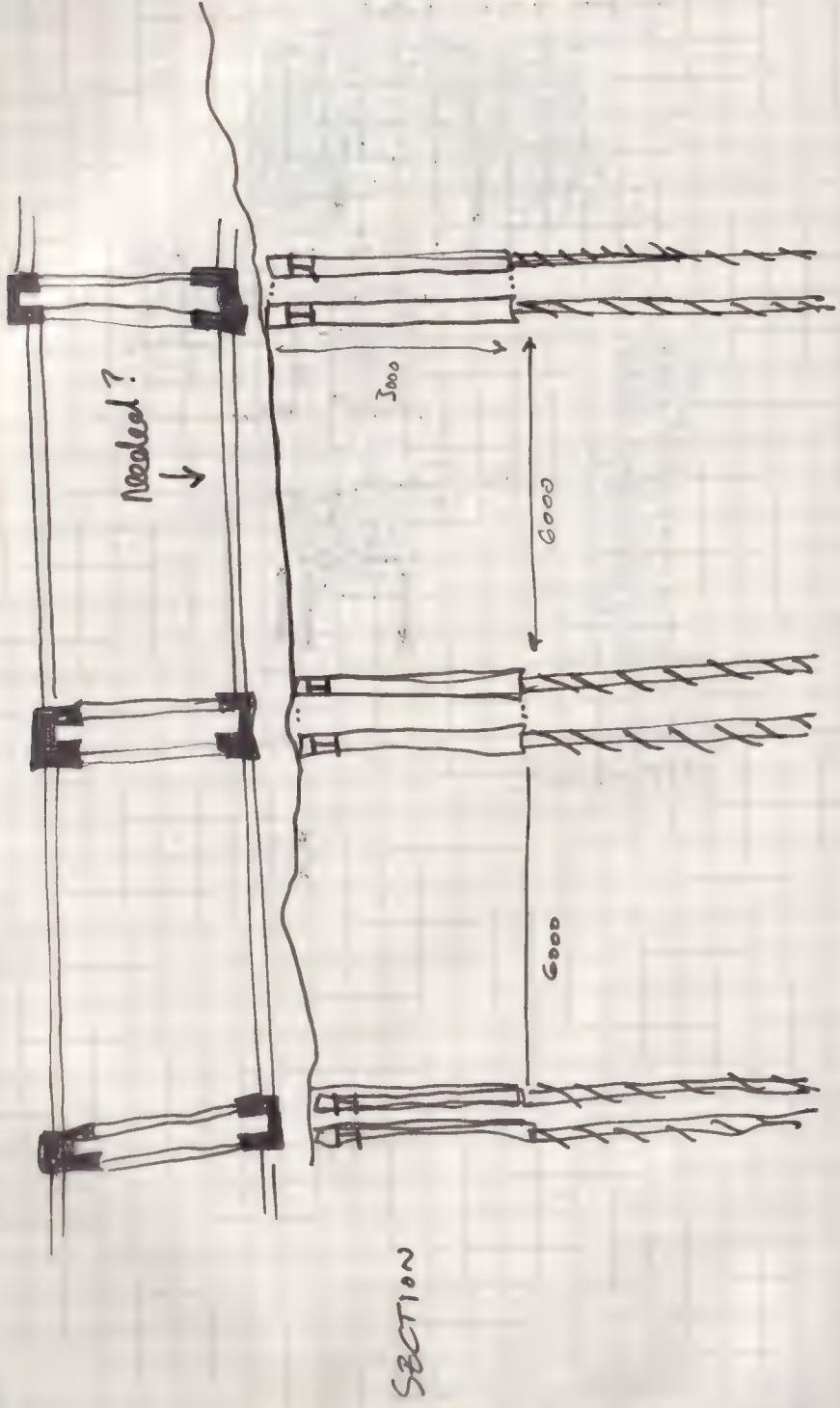
repetition - neutral colour
→ sublime beauty

Connections? Carbon fibre mesh?

• things - portfolio - Show & tell

• acting and research

Kasper Fritsch
Lodge park | Gorsy
abode



unknowns:

- E (Young's)
- Euler's equation
- Second moment of Area

Johnny Ives

Since 96

originally designed in 1990



- When we struggle with technology, we assume the issue is us
- What you wear represents who you are — values, preoccupations
- Using Mac - feel connection with who designed it
- ~~design~~ design was the most quietest voice, becoming most popular products
 - ↳ go from to past, failed products.
- ACTIVELY SUSPEND the benefits / all hindsight
- apple innovation
 - not a response to problems
 - not a response to tech breakthrough

Ideas weren't fragile for months → fragile for years

Working in teams

→ in your group opinion gets confused by ideas

opinions are based on measurable things, but those things may not be important - just easy

→ harder to talk about ideas without absolutes
↳ we focus on problems rather than the ideas to publish, testable, unproven

Design process is Labourious
terrible

on Monday morning
on Wednesday there is

BUT which WEDNESDAY?

Seems to defeat Wm² Conflicts
between Two ways of being:

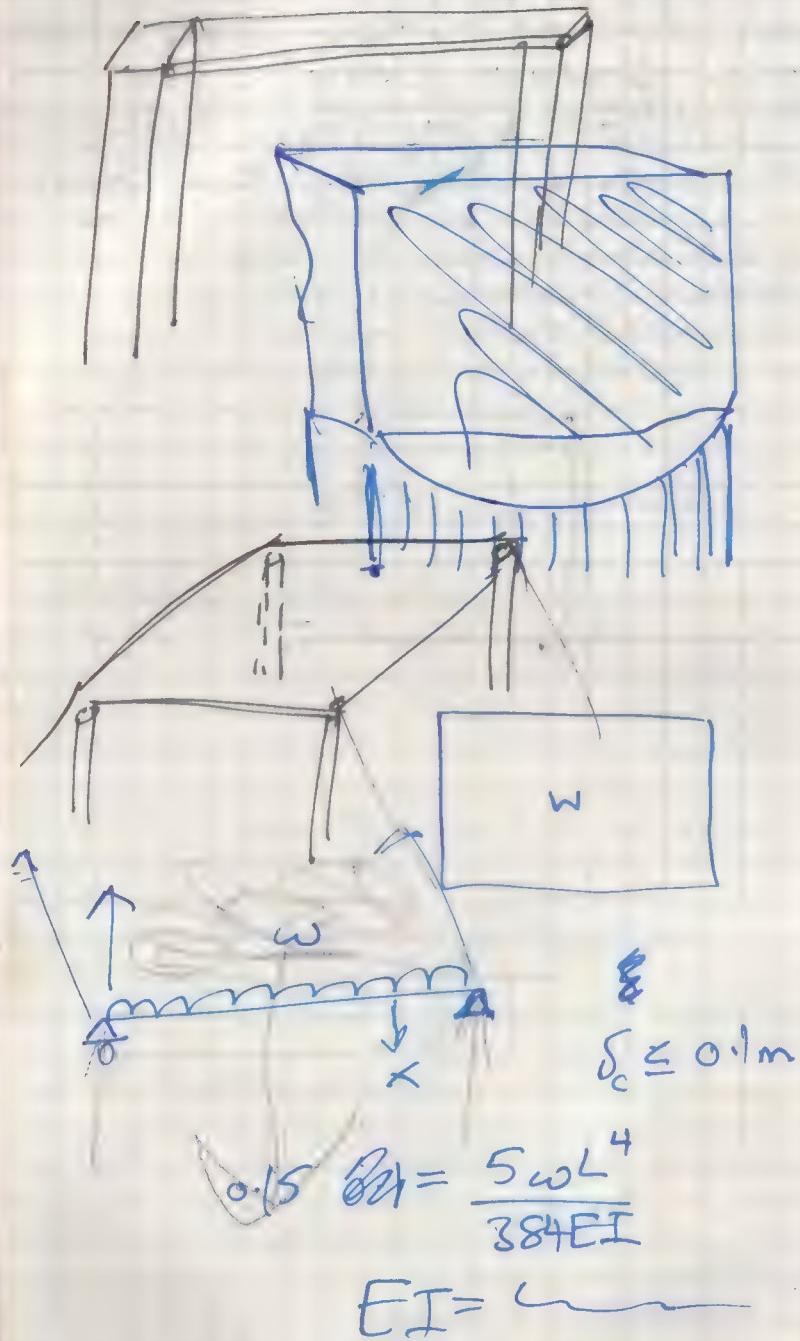
- Curiosity
- rejecting reason + solving multiple problems

Curiosity in isolatas generates little necessary resolve to find problems between thought and reason. Seems in conflict with most behaviors



Gives that you + apple Apple have inserted or reinvented many of the product categories you work within, do you think apple have defined the style?



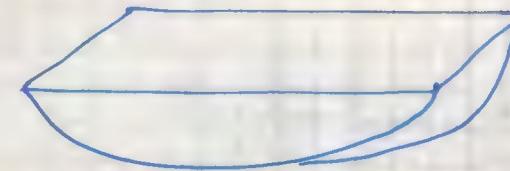


$$0.15 B_2 = \frac{5 \omega L^4}{384 EI}$$

$$EI = \text{_____}$$

$$\frac{x}{4} =$$

1402



3

Area 51

$$\text{Area} = 1539.8593 \text{ m}^2$$

$$\therefore \text{Volume} = 3 \times 1539.8593$$

$$= 4.619.5779$$

$$\therefore \text{total force} = 4619.5779 \times 18,000$$

$$= 83152402.2 \text{ N/m}^2$$

∴ Distributed load =
83152402.2 N

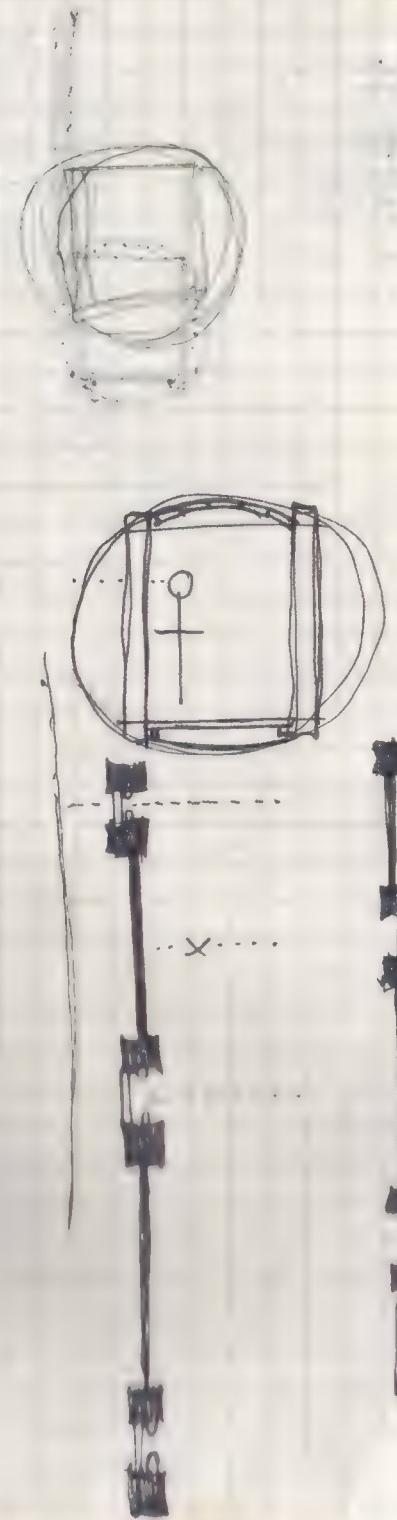
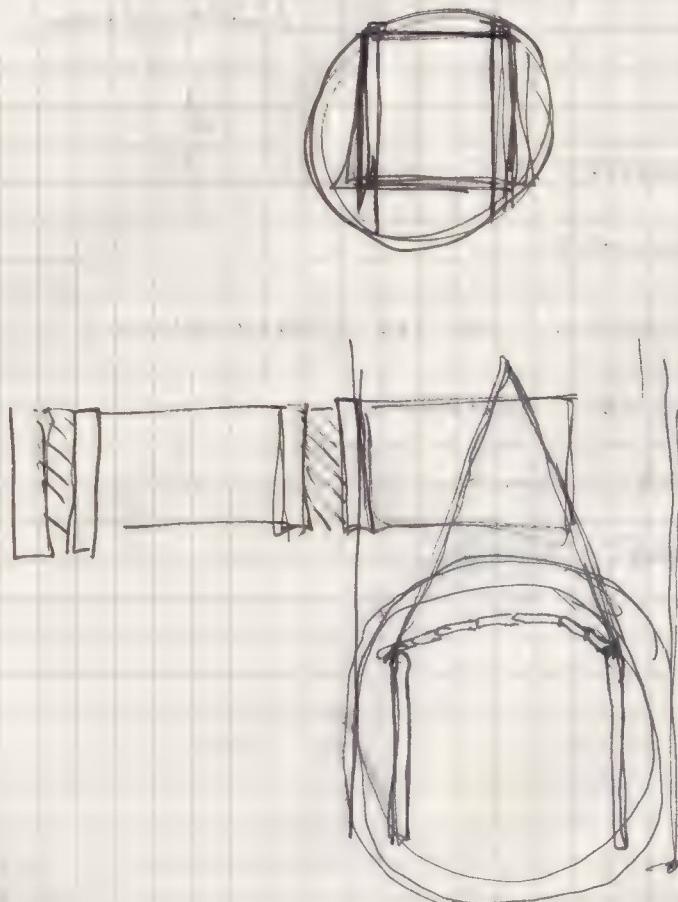
~~#05~~
115-8177

$$= \frac{717915934}{11795936372}$$

N/M

LA

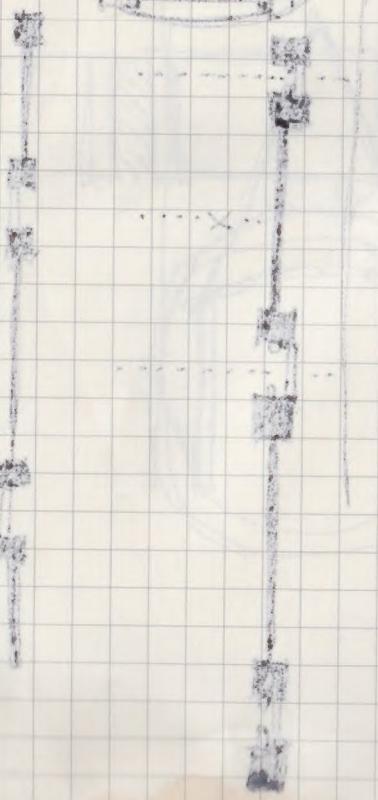
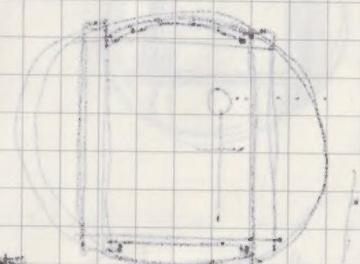
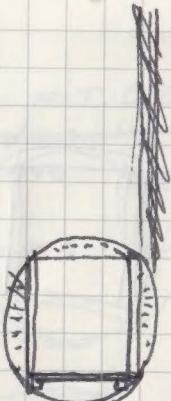
— 1:500 PLAN NOT CLEAR
Section doesn't
Sections not clear
— the grys are confusing



~~360~~

129

360



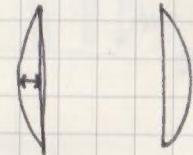
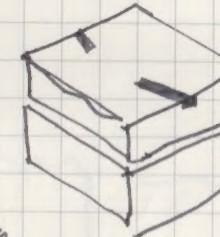
~~280~~

50

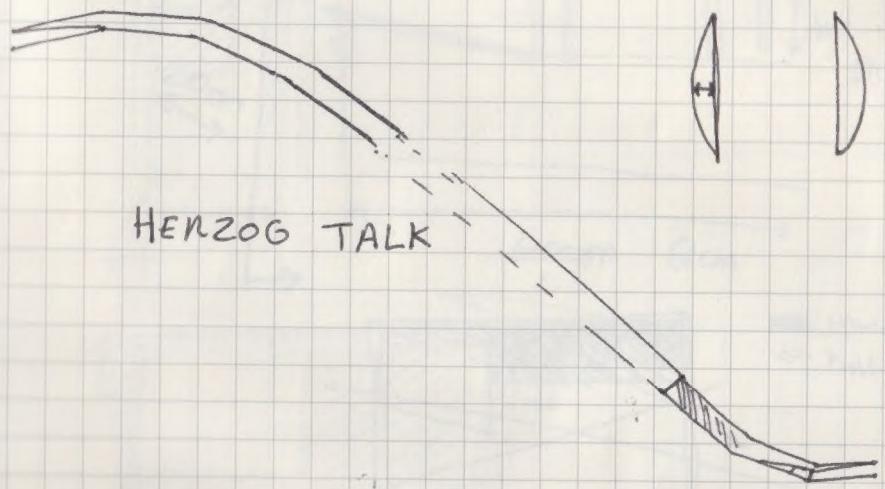
= 4.8

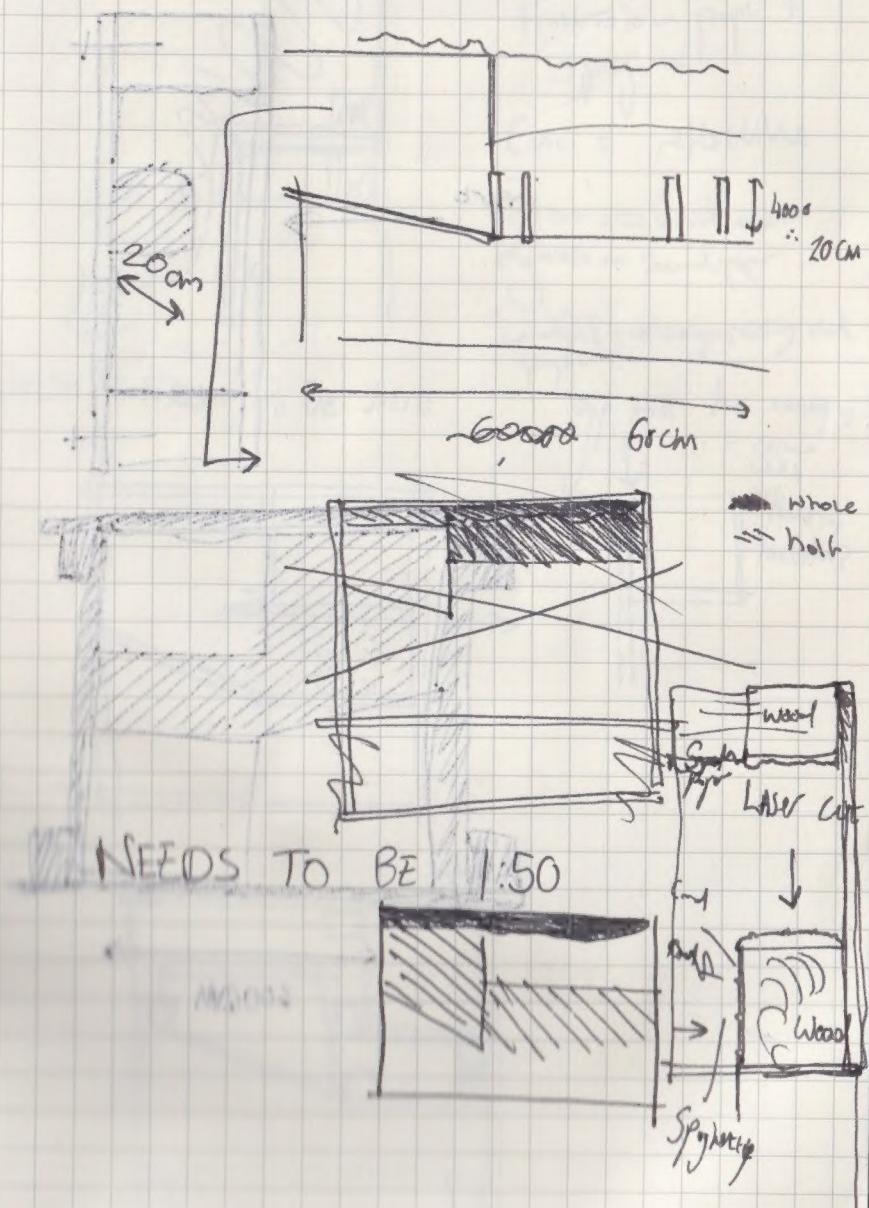
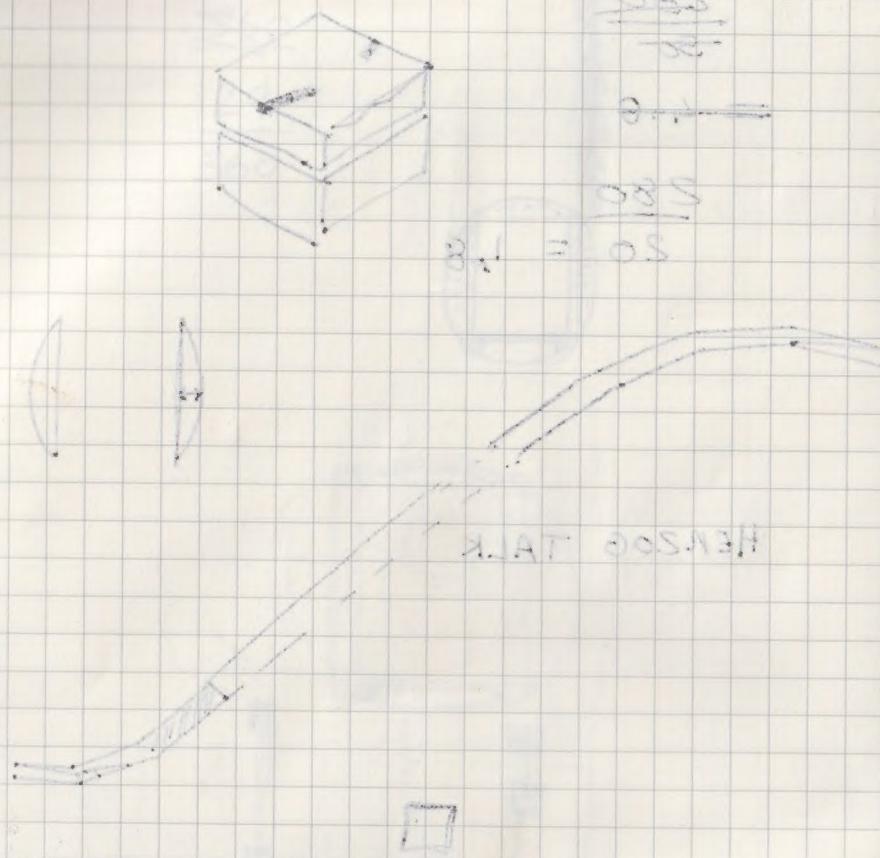
~~280~~

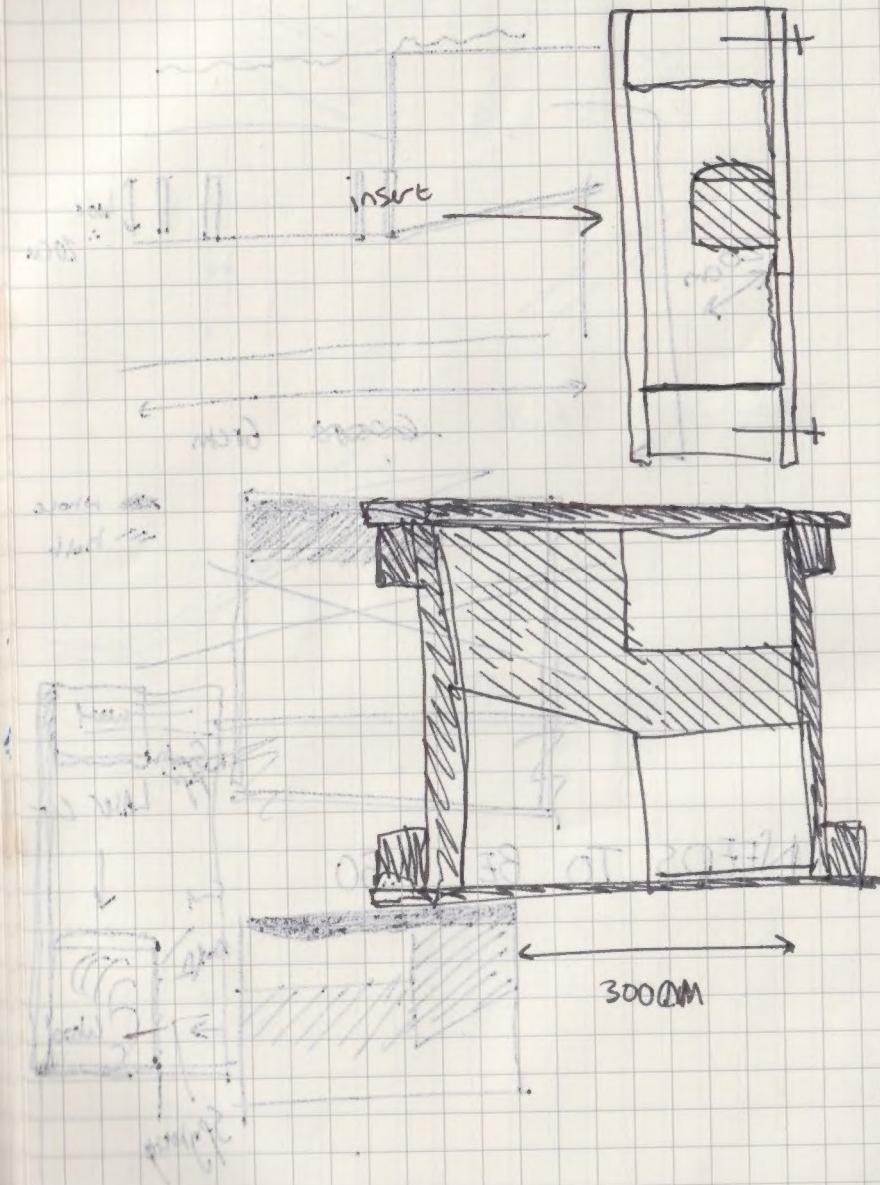
20 = 14.8



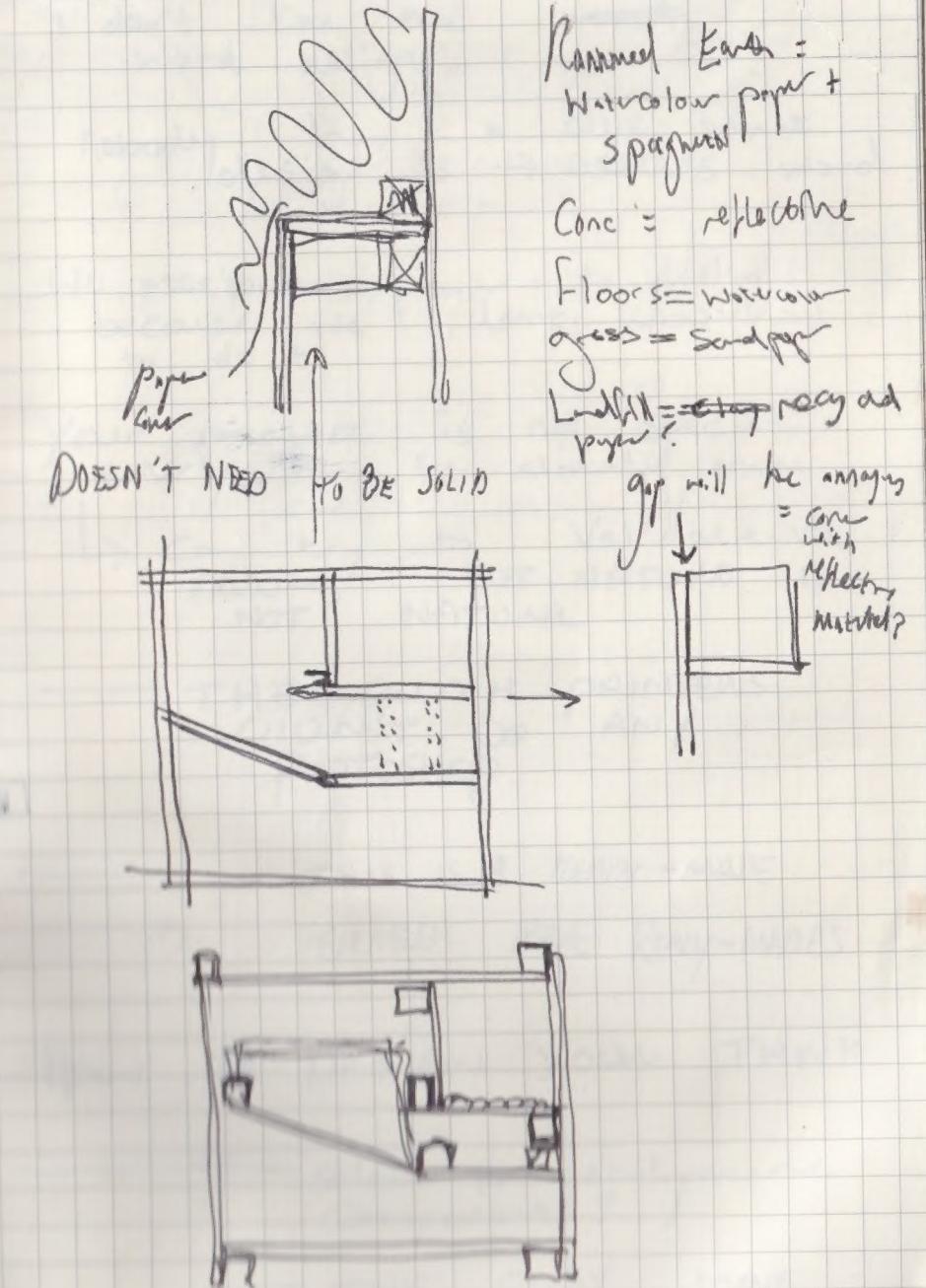
HENZOG TALK

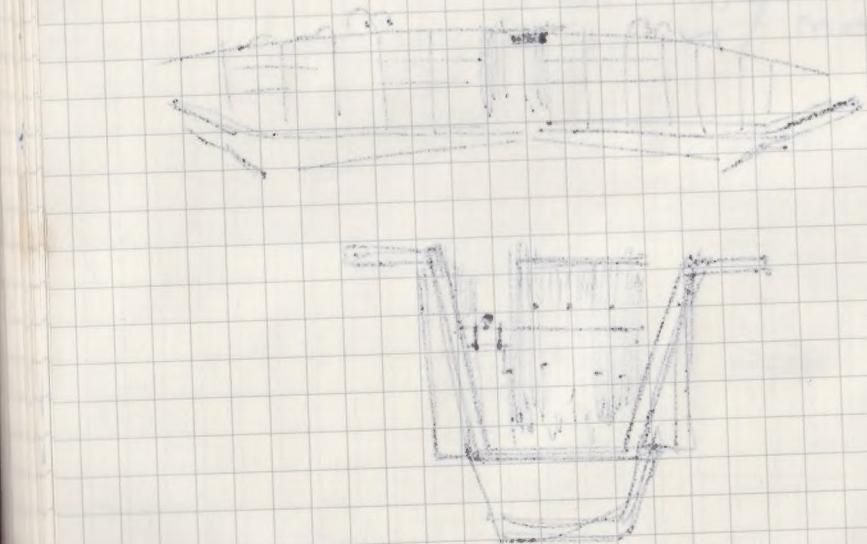






PLAN





can't see even do 1019
design awaiting

: can't see 2013002
undesigned 00211
other 0211
newer 0211

can't move another site
so far as I can

new plan

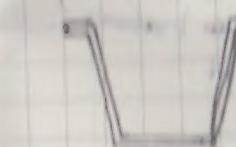
? compressed

RETAIN EXISTING PATH

CROSS LEVEL

SECTION

CROSS-SECTION:



EXISTING
METHANE
PIPES

NEW
METHANE
PIPE

PIPE
REVEALS
THE NATURE
OF THE SITE,
SHOWS WHAT
THE PATH IS
CUTTING THROUGH

PLAN

MATERIAL: PRE CAST
CONCRETE ELEMENTS,
10M LONG EACH SO
THAT THEY CAN move
AS LANDFILL moves.
WILDER SEALS IN BETWEEN.